

STOMP by John Corigliano: A Wind Band Transcription

By

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Submitted to the graduate degree program in the School of Music and the Graduate Faculty of the University of Kansas in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

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Abstract

John Corigliano Jr. is a prolific American composer whose compositional voice has been an important reference for generations of musicians. His innovative writing for wind band, support of band transcriptions, and endorsement of band as a progressive medium in our field make any work of his an important part of the repertoire. Transcriptions have been an invaluable part of wind band music since the nineteenth century, and bands will continue to play transcriptions of music by significant composers for many years to come. Corigliano's music for orchestra lends itself well to transcriptions for wind band, and they have already been welcomed into the repertoire by the wind band community. This transcription of *STOMP* for wind ensemble seeks to join the canon of wind band repertoire and to expose new generations of musicians to the music of one of the most celebrated composers of his time.

Acknowledgements

I would like to thank several individuals without whom this document would not be possible. I would first like to thank my committee, especially Dr. Paul Popiel for his guidance during this transcription process and throughout my entire time at the University of Kansas. His generosity, musicianship, and friendship have left a lasting impression on me, and I am a better musician, teacher, and person because of him. Thank you to the wonderful musicians of the University of Kansas Wind Ensemble for bringing musicianship and kindness to every rehearsal. Standing in front of them has allowed me to grow as a teacher and conductor in ways I never thought possible. Finally, I would like to thank my friends and family for their relentless support of my musical pursuits. I would not be achieving my dreams today had it not been for their continuous love and sacrifice over the years.

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Introduction

Transcriptions have played a significant part in the wind band throughout its history. In the late eighteenth century, arrangers such as Johann Wendt and Wenzel Sedlak transcribed orchestral and operatic works for *Harmoniemusik* ensembles, usually consisting of two oboes, two clarinets, two horns, and two bassoons. In the late nineteenth and early twentieth centuries, the wind band underwent many changes with the rise of famous bandleaders including Patrick Gilmore and John Philip Sousa. Despite the growth and popularity of professional bands, their repertoire remained narrowly focused on marches and orchestral transcriptions. Although the repertoire eventually expanded as conductors like Edwin Franko Goldman and Frederick Fennell encouraged significant composers to write original works for band, transcriptions have remained an invaluable part of the repertoire. They now serve the purpose of bringing music by noteworthy composers—many of whom never had the opportunity to write for band—to the wind band, allowing a new generation of musicians and audiences the opportunity to experience a great variety of music.

Biography

John Corigliano Jr. was born into a musical family in New York City on February 16, 1938. His father, John Corigliano Sr., was the concertmaster of the New York Philharmonic from 1943 to 1966, and his mother, Rose Buzen, was a concert pianist who taught private lessons out of their home. By the time he was six years old, Corigliano could improvise on the piano in a variety of styles, and as a teenager his mother purchased him a record player, which fostered an interest in score study and composition. He recalls:

It was a new toy, and I bought a few records—like *Pictures at an Exhibition*—just for the sound. On one of them was the gunfight scene from Copland’s *Billy the Kid*. I fell in love with 7/4 time, the irregular rhythms, the flatted fifths in the harmony, the spacey sounds. I began imitating them on the piano and going to the library to get more Copland records. That’s how I learned orchestration—listening to records with the score.¹

As a professional musician, John Corigliano Sr. knew how difficult life could be for contemporary composers, and he did his best to dissuade his son from this career path.² However, Corigliano’s high school music teacher, Mrs. Bella Tillis noticed his seemingly innate ability to transpose and harmonize, and she encouraged him to pursue his musical talents.³ This mentorship had a remarkable impact on Corigliano, and he eventually paid homage to her with the dedication of “Fern Hill,” from *A Dylan Thomas Trilogy*. Corigliano began his studies at Columbia University in 1955. Although he initially entered into the liberal arts program, he eventually declared a major in music. During the next several years, Corigliano studied composition with Otto Luening at Columbia, Vittorio Giannini at the Manhattan School of Music, and privately with Paul Creston. In his *Gramophone* article about the composer, Jed Distler concluded “One can trace Corigliano’s fastidious workmanship to his erstwhile teachers...all highly distinctive composers and seasoned, practical craftsmen.”⁴

Upon graduating from Columbia University, Corigliano held a variety of positions within the music industry to supplement his income as a composer. He worked as a music programmer for the *New York Times*’ radio station, WQXR, produced recordings for Columbia Masterworks, and worked as an associate producer with Leonard Bernstein’s *Young People’s Concerts* on CBS from 1961 to 1972. Corigliano’s time in recording and television studios taught him invaluable

¹ Bernard Holland, “Highbrow Music to Hum,” *The New York Times* (January 31, 1982), accessed April 5, 2017. <http://www.nytimes.com/1982/01/31/magazine/highbrow-music-to-hum.html?pagewanted=all>.

² Holland, “Highbrow Music to Hum.”

³ Holland, “Highbrow Music to Hum.”

⁴ Jed Distler, “John Corigliano,” *Gramophone* (2016): 82.

lessons he would later apply to his career in composition. Corigliano first came into prominence as a composer in 1964 when his *Sonata for Violin and Piano* won the chamber music competition at the Spoleto Festival in Italy. The piece was composed for his father who initially refused to look at it until it received much acclaim. He then read, performed, and recorded the piece, becoming more supportive of his son's work as a composer. In 1971 Corigliano began his teaching career at the Manhattan School of Music, where he would stay until 1986. He has also served on the faculties at Herbert H. Lehman College, City University of New York (CUNY) since 1973 and at the Juilliard School of Music since 1991. From 1987 to 1990 Corigliano served as the first composer-in-residence with the Chicago Symphony Orchestra.

Throughout his career, Corigliano has been the recipient of many distinguished honors and awards. These include the Guggenheim Fellowship in 1968; the Grawemeyer Award for his Symphony No. 1 in 1991; Grammy Awards for Best Contemporary Classical Composition in 1991, 1996, and 2008, Best Classical Vocal Performance in 2008, and Best Classical Instrumental Solo in 2013; the Academy Award for Original Music Score for *The Red Violin* in 1999; and the Pulitzer Prize in Music for his Symphony No. 2 for String Orchestra in 2001.⁵ He is one of the few living composers to have a string quartet named for him, and he currently holds the position of Distinguished Professor of Music at Lehman College, which has established a scholarship in his name. These honors, in addition to frequent commissions, performances, and recordings of his works, make him one of the most celebrated living composers of his time.

Corigliano has composed more than one hundred works for chamber, orchestral, choral, and wind ensemble. He describes his early compositional period as a “tense, histrionic outgrowth

⁵ Corigliano won Grammy Awards for the following: Best Contemporary Composition for Symphony No. 1 in 1991; Best Classical Contemporary Composition for String Quartet in 1996; Best Classical Vocal Performance and Best Classical Contemporary Composition for Mr. Tambourine Man: Seven Poems of Bob Dylan in 2008; and Best Classical Instrumental Solo for *Conjurer – Concerto for Percussionist and String Orchestra* in 2013.

of the ‘clean’ American sound of Barber, Copland, Harris, and Schuman, rather than a descendent of the highly chromatic, super-Romantic German School.”⁶ While his Sonata for Violin and Piano (1963) brought him into notoriety as a composer, many consider his Concerto for Clarinet and Orchestra (1977), to be representative of a shift in his compositional style. Since that time, Corigliano has taken on an “architectural” method of composing, where form and musical content are carefully planned. He explains this process as one that empowers him “to forge a strikingly wide range of musical materials into arches of compelling aural logic.”⁷ While many would consider his musical style postmodern, others believe his music cannot be so easily classified. Rather than maintaining a distinct style with identifying melodic, harmonic, and rhythmic elements, each of his compositions seem to stand alone, having been carefully planned and shaped by specific events, emotions, or musicians themselves. Corigliano’s output includes three symphonies, eight concerti, and several movie scores, and his music is commissioned and performed regularly by the world’s most esteemed ensembles and soloists.

Two Corigliano Transcriptions

While John Corigliano’s primary compositional output is orchestral, he has transcribed several of his works for new mediums.⁸ In addition, he has supported the transcription of his

⁶ Tse Wei Chai, “Pedagogical and Performance Aspects of Three American Compositions for Solo Piano: John Corigliano’s Fantasia on an Ostinato, Miguel del Aguila’s Conga for Piano, and William Bolcom’s Nine New Bagatelles” (DMA diss., West Virginia University, 2016).

⁷ John Corigliano Website. “John Corigliano Biography,” accessed April 28, 2017.
<http://www.johncorigliano.com/index.php?p=item5>.

⁸ Additional Corigliano transcriptions include: Fern Hill with full orchestra (1965) and with chamber orchestra (1999); Voyage for Flute and String Orchestra (1983); Fantasia on an Ostinato for orchestra (1986); A Black November Turkey for two violins, viola, and cello (2003); Lullaby for Natalie for orchestra (2011).

works by others in recent decades.⁹ A brief analysis of two transcriptions—*Gazebo Dances*, scored for band by Corigliano in 1974 and “Tarantella,” from Corigliano’s *Symphony No. 1*, transcribed for band by Jeffrey Gershman in 2001—can provide insight into both the wind writing of John Corigliano and the transcription process from orchestra to wind band in his works.

John Corigliano first composed *Gazebo Dances* for four-hand piano in 1972. He arranged the piece for orchestra later that same year and for wind ensemble in 1974. This was Corigliano’s first time writing for the wind band, and he admits, “I had to have someone advise me because I was so befuddled by the band world.”¹⁰ He recalls being overwhelmed by band scores, with instruments in places he was not used to looking for them. With time, he was able to break down some of the obstacles he had perceived regarding the wind band, and was finally able to arrange *Gazebo Dances*. The piece consists of a set of dances, “which begins with a Rossini-like overture, is followed by a rather peg-legged Waltz, a long-lined Adagio, and finishes with a bouncy Tarantella.”¹¹ The wind band version is scored for piccolo, two flutes, oboe, bassoon, E-flat clarinet, three B-flat clarinets, alto clarinet, bass clarinet, two alto saxophones, tenor saxophone, baritone saxophone, three trumpets, three horns, three trombones, baritone, bass, xylophone, timpani, and percussion. Some obvious similarities can be found between the orchestrations, but there are also significant differences. Aside from voicing the string parts, Corigliano would have had to reconsider the piano, which he utilized in the orchestral version of *Gazebo Dances*, but did not include in his wind band version.

⁹ Additional transcribers of Corigliano’s music include: Mark Spede (DC Fanfare, 2001); Peter Stanley Martin (Lullaby for Natalie, 2012); Christopher Anderson (Elegy, 2012 and Tournaments, 2013); Verena Mösenbichler (Mr. Tambourine Man, 2009); and Craig B. Davis (Clarinet Concerto, 2017).

¹⁰ Troy Bennefield, “Selected Pulitzer Prize-Winning Composers’ Changing Views on Composing for Wind Band” (DMA diss., University of Oklahoma, 2012).

¹¹ John Corigliano, *Gazebo Dances for Orchestra* (New York: G. Schirmer, Inc., 1972).

In observing the band transcription, there are some interesting differences in orchestration from the original arrangement. At times Corigliano seems to use much denser textures, presumably to make up for the lack of strings. At other times the texture is kept quite thin and refined. In sections of the orchestral arrangement that include piano, he often fills out the texture with high and low woodwinds. This happens several times in the first movement, “Overture,” in which the piano parts are distributed among the piccolo, E-flat clarinet, bassoon, bass clarinet, and baritone saxophone. Upper string parts frequently appear in the clarinets and saxophones, while sections with the complete string orchestra are often fully scored throughout the band. Solo lines are chosen carefully and not simply transferred from the orchestral arrangement, as evident in the second movement, “Waltz.” In the beginning of this movement, the clarinet solo is moved to an alto saxophone. The flute and oboe solos that follow become a flute and clarinet solo, and the oboe is saved for a few measures later, when it takes over the viola solo in measure 18. A section of this rescoring can be seen in example 1.

a)



b)



Example 1: Rescoring in the “Waltz,” mm. 17-20, a) orchestral version; b) wind band version.

This highlights an issue faced by transcribers: How do wind instruments function differently in the wind ensemble compared to the orchestra? With so many new timbres and colors available in the wind section, finding the best instrument for the desired amount of contrast seems to be of utmost importance. Another section in the second movement of Corigliano's *Gazebo Dances* is the descending staccato line from measures 124 through 128. In the orchestral version this line is presented in three ways at once: with the woodwinds in an overlapping fashion from the flute and piccolo to the bassoon, in the piano as one continuous line, and in the strings with less overlap but the benefit of the homogeneous sound of the string family. In the band version, one might expect to see this line attempted by a homogeneous instrument family such as clarinets or saxophones, but what Corigliano does here is unexpected. He puts this melody in the upper woodwinds with very little overlap and no continuous homogeneous sound, even utilizing the xylophone for the first measure (see example 2). His knowledge and understanding of wind instruments shines through as he makes somewhat unusual orchestrational choices throughout this transcription of his own piece.

a)

Orchestral score for measures 124-128. The score includes staves for Piccolo, Flute, Oboe, Clarinet in Bb, Bassoon, Piano, Violin I, Violin II, Viola, and Violoncello. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Dynamics include *ffz*, *ff*, *f*, *mf*, *mp*, and *p*. The Piccolo and Flute play a melodic line starting with a *ffz* dynamic. The Oboe and Clarinet in Bb enter in measure 125 with a *ff* dynamic. The Bassoon and Piano provide harmonic support, with the Piano playing a steady eighth-note pattern. The strings (Violin I, Violin II, Viola, Violoncello) enter in measure 125 with a *f* dynamic, playing a rhythmic pattern.

b)

Wind band score for measures 124-128. The score includes staves for Piccolo, Flute, Oboe, Bassoon, Clarinet in Bb, Bass Clarinet in Bb, Alto Saxophone, Trumpet in Bb, and Xylophone. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Dynamics include *ffz*, *ff*, *f*, *mf*, and *p*. The Piccolo, Flute, and Oboe play a melodic line starting with a *ffz* dynamic. The Bassoon, Clarinet in Bb, Bass Clarinet in Bb, Alto Saxophone, and Trumpet in Bb provide harmonic support, with the Bassoon and Clarinet in Bb playing a steady eighth-note pattern. The Xylophone enters in measure 125 with a *ff* dynamic, playing a rhythmic pattern.

Example 2: Rescoring in the “Waltz,” mm. 124-128, a) orchestral version; b) wind band version.

Once Corigliano transcribed one of his own works for wind band, he opened the door for others to bring some of his orchestral works to life through the medium. In 2001 Jeffrey Gershman arranged “Tarantella,” the second movement from Corigliano’s Symphony No. 1. Interestingly, the compositional material in this movement derives from the final movement of *Gazebo Dances*, also entitled “Tarantella.” In Symphony No. 1, this movement is written in memory of a friend who was an amateur pianist and executive in the music industry, and it is meant to show the descent into madness as a result of dementia from the acquired immune deficiency syndrome, AIDS. It lends itself well to the wind band medium because of its large instrumentation and extensive use of winds and percussion. The instrumentation of the orchestral version of “Tarantella” includes: piccolo, four flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, contrabassoon, six horns, five trumpets, four trombones, two tubas, two timpani, six percussion, harp, piano, strings, and mandolin. The band version includes the addition of a full saxophone section (including soprano, alto, tenor, baritone, and bass), two euphoniums, two additional percussion, and two mandolins.

This arrangement provided some distinct challenges when transferred to wind band.¹² At times Gershman was tasked with rescoring a large section of music for strings, sometimes using woodwinds, muted brass, or percussion. At other times he was able to use the enhanced size of the wind sections to allow the string parts to be removed without needing reorchestration. In the first measure the violins must sustain their highest note possible. Gershman assigned additional non-pitched percussion instruments to create the same effect without the need to find wind instruments that could play in that range. In other moments he used bowed crotales to mimic sustained pitches in the upper strings. He often tried to maintain the homogeneous sound that the

¹² Jeffrey David Gershman, “‘Tarantella’ from Symphony No. 1 by John Corigliano: A Transcription for Band,” (DMA diss., The University of Texas at Austin, 2002).

string family provides. This was achieved through the use of an entire clarinet section, or at times a group of muted brass instruments, to take the place of the strings throughout the movement. The manner in which Gershman reorchestrated some of Corigliano's idiomatic string writing is worth noting. For example, in measures 26 and 27, he mimics a violin portamento with trumpets using plunger mutes in combination with pressing their valves down halfway (see example 3). This carefully prepared orchestration utilizes wind instruments in unique and very specific ways, which add to the success of this arrangement for wind band.

a)

b)

Example 3: Reorchestration in "Tarantella," mm. 26-27, a) orchestral version; b) wind band version.

Corigliano's music for orchestra lends itself well to transcriptions for wind band, and he has provided an example of such a transcription with *Gazebo Dances*. In studying existing transcriptions by both himself and others, a great deal can be learned about Corigliano's compositional style and the transcription process. These resources have contributed a great deal

to the transcription of *STOMP* for wind ensemble undertaken as part of this project.

The History of *STOMP* by John Corigliano

In 2010 Corigliano composed *STOMP* for unaccompanied violin for the semifinal round of the XIV International Tchaikovsky Competition in St. Petersburg, Russia. The primary purpose of this quadrennial competition is to discover new talent in the areas of piano, violin, cello, and voice. The composer writes:

In order to test the performers' ability to do new things, I included in this piece special difficulties that the standard repertoire they were playing did not pose. For one thing, I changed the tuning of the violin so that the lowest open string (G) now sounded a third lower, on E: I also tuned the highest string (E) down a half step to E-flat. For the players, this meant they had to relearn where their fingers had to be placed to get their pitches. It enabled me to write a crunchy low E as the bass note of the violin, which alternated with the open two top strings sounding A and E-flat – making possible some pungently dissonant intervals. If this weren't enough, I asked the players to tap or stomp on certain beats. This was because *STOMP* is actually "fiddle music" – country music, bluegrass, and jazz combined, and the original players of this music often stomp to the rhythm (and mistune their instruments).¹³

In 2014, the Houston Symphony Orchestra commissioned him to compose a new work, but after hearing an orchestral transcription of Bach's *Chaconne for unaccompanied violin*, Corigliano thought orchestrating *STOMP* could be a fun challenge that would work quite well. He recalls, "It's a piece that's high-spirited and has a lyrical melody in the middle, and then it gets back to the high spirits and goes really wild."¹⁴ While transcribing this piece posed several obvious problems, he felt that most of his original solo violin lines implied harmonies, which he could arrange for the orchestra.¹⁵ He even had violas now to play the low E, so the piece could

¹³ James M. Keller, "STOMP, for Orchestra by John Corigliano," accessed February 16, 2018, <https://nyphil.org/~media/pdfs/program-notes/1617/John-Corigliano-Stomp-for-Orchestra.pdf>

¹⁴ Keller, "STOMP."

¹⁵ Keller, "STOMP."

be achieved without retuning an entire section of violins. The piece is dedicated to former student Conrad Winslow and was premiered by the Houston Symphony Orchestra on September 17, 2015 at Jones Hall in Houston, Texas with Andrés Orozco-Estrada conducting. In September of 2016, as part of their 175th Anniversary Opening Gala Concert, The New York Philharmonic performed *STOMP* for orchestra with Alan Gilbert conducting. This entire concert was streamed online, allowing a much greater audience to hear his transcription of *STOMP*, which was the twelfth of Corigliano's symphonic works to be programmed by the New York Philharmonic.¹⁶

Transcription Preparation

In many ways *STOMP* lends itself well to a wind band transcription. The instrumentation is for full orchestra with many solo lines in wind instruments throughout. Table 1 compares the orchestration of *STOMP* for orchestra and *STOMP* for wind ensemble.

<i>STOMP</i> for orchestra	<i>STOMP</i> for wind ensemble
2 Flutes (second doubles on piccolo)	Piccolo
2 Oboes	2 Flutes
2 B-flat Clarinets	2 Oboes
2 Bassoons	E-flat Clarinet
4 Horns	4 B-flat Clarinets
2 C Trumpets	Bass Clarinet
2 Trombones	Soprano Saxophone
Bass Trombone	2 Alto Saxophones
Tuba	Tenor Saxophone
Timpani	Baritone Saxophone
2 Percussion	2 Bassoons
Violin I	4 Horns
Violin II	3 B-flat Trumpets
Viola	3 Trombones
Violoncello	Bass Trombone
Contrabass	Euphonium
	Tuba
	Timpani
	3 Percussion
	2 Marimbas
	Contrabass

Table 1: Orchestration of *STOMP* for orchestra and *STOMP* for wind ensemble.

¹⁶ Keller, "STOMP."

This transcription largely retains the original wind instrumentation, with some expanded instrument families and a few additions. The flute section has been expanded to include a separate piccolo part in addition to the two flute parts, and the clarinet family now includes an E-flat clarinet and a bass clarinet. In addition, an entire saxophone section, including soprano, has been included. The purpose of these changes is primarily to account for the wide musical range accessible to the string family, which is no longer present. An additional trumpet part has been added to the brass section, and all trumpet parts are now in the more standard wind band key of B-flat. Similarly, an additional tenor trombone and euphonium have been added. The percussion section is significantly expanded with three percussion parts and two marimbas (see table 2). The contrabass part remains, as this has become relatively standard in wind ensemble repertoire.


<i>STOMP</i> for orchestra	<i>STOMP</i> for wind ensemble
Timpani	Timpani
Percussion I	Percussion I
Xylophone	Snare Drum
Splash Cymbal	Marching Machine
Woodblock	Percussion II
Suspended Cymbal	Splash Cymbal
Tambourine	Woodblocks
3 Tom-toms	Tambourine
Large Bass Drum	4 Tom-toms
Percussion II	Bass Drum
Snare Drum	Suspended Cymbal
Xylophone	Percussion III
Ratchet	Xylophone
Castanets	Vibraphone
4 Tom-toms	Ratchet
	Castanets
	Bass Drum
	Marimba I
	Marimba II

Table 2: Percussion for *STOMP* for orchestra and *STOMP* for wind ensemble.

The greatest challenge in transcribing an orchestral piece is rescoring the string parts using the available wind and percussion timbres. This often brings about concerns regarding balance of the ensemble as well as the treatment of any idiomatic string writing. Specific to the transcription of *STOMP* was the use of the string family to portray the “fiddle music.” Additional string effects used in the piece include “Bartok pizzicato,” stacked arpeggiated chords, *col legno battuto*, natural and artificial harmonics, and long, soft sustained passages.

The first transcribing decision that needed to be made was how to treat the string glissando in the opening two measures. In the orchestral version, the first and second violins play a slow glissando down a half step paired with a *molto* crescendo. Based on the composers scoring decisions in the recapitulation, the decision was made for trumpets with Harmon mutes to take on this role in the transcription (see example 4). The original trumpet parts were then rescored for alto saxophone, allowing all parts to be covered.

a)



Violin I

Violin II

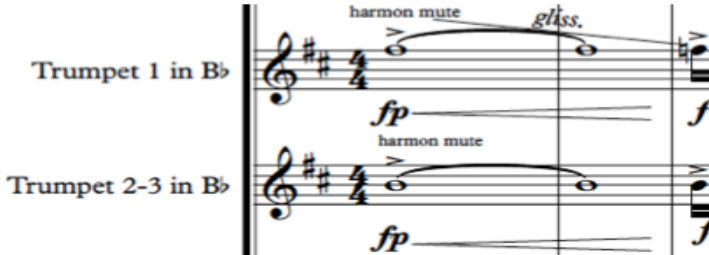
slow gliss.

pp

molto

f

b)



Trumpet 1 in B \flat

Trumpet 2-3 in B \flat

harmon mute

fp

f

gliss.

Example 4: Reorchestration in “STOMP,” mm. 1-2, a) orchestral version; b) wind band version.

Measure 5 contains the first appearance of the violin “fiddle music.” These voices, originally played by first and second violins, are initially given to B-flat clarinets and marimbas. Marimba 1 plays the Violin I part and Marimba 2 plays the Violin II part. The clarinets are used in pairs, dovetailing the melody, with Clarinets 1 and 2 playing Violin I and Clarinets 3 and 4 playing Violin II. The decision to dovetail the clarinet parts was made primarily to allow for a homogeneous sound while still giving the players time to breathe throughout the phrase. The biggest challenge of this section occurs in measures 8 to 11, when the strings play up to a G-flat⁶ and then down to an E³. While the two marimbas can play this entire line, an additional layering technique is used in the woodwinds to achieve this range without adding more volume than desired. The piccolo, flutes, and E-flat clarinet help achieve the climax in measure 10, while the clarinets, bass clarinet, and saxophone family cascade down to the end of the phrase (see example 5).

a)

Violins I
Violins II
Violas
Cellos/Double Basses

roll. Slower

b)

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B. Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
Sop. Sax.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bar. Sax.

B

Example 5: Reorchestration in “STOMP,” mm. 8-11, a) orchestral version; b) wind band version.

Another transcribing decision needed to be made in measure 12 where the cellos and basses utilize a Bartok pizzicato. Bartok pizzicato, or snap pizzicato, is an extended string technique in which the string is plucked in a way that causes it to strike against the fingerboard. The contrabass is still available to do this, but is now joined by a tuba, muffled bass drum, and a hot rod on the edge of the marimba bars (see example 6). A hot rod is a type of percussion stick consisting of many small, tightly bound birch or bamboo dowels, often used by percussionists looking for a sound in between brushes and sticks. The tuba and muffled bass drum contribute to the depth of sound while the hot rod provides the woody snap sound. Striking the hot rod on the edge of the marimba bar provides a pitched snap sound that contributes to the Bartok pizzicato played by the contrabass.

a)



Violoncello

Contrabass

pizz.

f

b)



Tuba

Bass Drum

Marimba

Contrabass

mf

mp

muffled B.D.

Hot rod on edge of bar

pizz.

Example 6: Reorchestration of “Bartok pizzicato” in “STOMP,” mm. 12-14, a) orchestral version; b) wind band version.

Similarly, in measure 16, the cellos and basses play *col legno battuto*, which is Italian for “hit with the wood.” Here, string players would tap the string with the stick of the bow, rather than pull the hair of the bow across the string. In the transcription, this pitched, percussive sound is created with tuba, euphonium, muffled bass drum, and a marimba playing on the edge of the bar with moleskin-wrapped wooden dowels (see example 7). The marimba part provides the articulate wood sound, while the low brass and muffled bass drum provide the resonance.

a)

Violoncello

Contrabass

pizz.

f

Violoncello and Contrabass parts in 4/4 time. Both parts feature a series of eighth notes with a pizzicato (pizz.) marking and a forte (*f*) dynamic.

b)

Tuba

Bass Drum

Marimba

Contrabass

muffled B.D.

Hot rod on edge of bar

pizz.

mf

mp

Wind band version of the score. The Tuba and Bass Drum parts are in 4/4 time, with the Bass Drum marked "muffled B.D." and dynamics of *mf* and *mp*. The Marimba part is in 4/4 time, with a marking "Hot rod on edge of bar" and dynamics of *mf* and *mp*. The Contrabass part is in 4/4 time, with a pizzicato (pizz.) marking and dynamics of *mf* and *mp*.

Example 7: Reorchestration of *col legno battuto* in “STOMP,” mm. 16-18, a) orchestral version; b) wind band version.

Throughout *STOMP* for orchestra, there are several instances where the strings play soft sustained pitches underneath solos or quiet melodic lines. This happens in measures 19 through 22, when the saxophones, euphonium, and tuba play the long notes from the viola, cello, and bass parts. The violin part, which is a half-note pizzicato is now in the vibraphone and trumpets with cup mutes. The dynamic is reduced from *mezzopiano* to *piano* to account for any added volume that these instruments might create. Another sustained moment is rescored in measures 54 through 61. The clarinet solo remains the same but the sustained notes, originally marked *pp* in the strings, are now in the lower clarinets, flute, vibraphone, and marimba. Clarinets are now marked *ppp*, the flute is marked *piano*, and the keyboard instruments are both marked *pp* as they roll with very soft mallets. The decision was made to use the clarinets as part of the sustaining chord despite the clarinet being the solo voice. With the sustained notes so soft in the background, and with the addition of the flute, marimba, and vibraphone, the effect should be a soft, airy shimmer underneath the jazzy clarinet solo.

Another such instance can be found in measures 44 through 47, where the flutes and clarinets have the melody over strings softly sustaining long notes, which include the use of harmonics. Here, the clarinets and marimbas are used to sustain the long notes, while the original clarinet line is now in the alto saxophones. The altos and flutes create a unique timbre different enough from the clarinet and marimba sustain to maintain contrast between the two voices. The harmonics are addressed in the contrabass part, as well as in the marimbas, which are rolling on the resulting sounding pitches with very soft mallets (see example 8).

a)

Violin I

Violin II

Viola

Violoncello

Contrabass

$\text{♩} = 66$

mp

mp

mp

piaz.

mp

piaz.

b)

Flute 1

Flute 2

Clarinet in Bb

Clarinet 1 in Bb

Clarinet 2 in Bb

Clarinet 3 in Bb

Clarinet 4 in Bb

Alto Saxophone 1

Alto Saxophone 2

Marimba

Marimba

Contrabass

$\text{♩} = 66$

mf

mf

mp

mp

mp

mp

mp

mp

mp

very soft mallets

very soft mallets

mp

mp

p

p

p

p

piaz.

mp

Example 8: Reorchestration in “STOMP,” mm. 44-47, a) orchestral version; b) wind band version.

Measures 66 through 71 of the transcription require a complete reorchestration of a lush string section. The violas trade off melodic lines with the first violins as the second violins, cellos, and basses play harmonic material underneath. The decision was made to have alto saxophones, tenor saxophone, and two horns play the viola line, and the piccolo, flutes, E-flat clarinet, and vibraphone play the first violin line. The harmonic material is now covered in clarinets, baritone saxophone, bassoons, and muted brass, all marked *pp*. Measures 68 and 69 consist of a first violin solo that includes double stops and glissandos between notes. Each one-bar phrase is capped with pizzicato arpeggiated chords in the viola and cello. In the transcription the horns now have the solo violin line, which is appropriate given the range of the solo and the ability to easily glissando. The arpeggiated chords remain intact in the marimbas, but are joined by upper woodwinds playing staccato quarter notes, contributing to the resonance of the plucked sound. The cello answer to the violin in measures 70 and 71 is now in the trombone, and the same upper woodwinds that played the pizzicato string notes now play the original string sustain, which leads into the recapitulation (see example 9).

a)

b)

Example 9: Reorchestration in “STOMP,” mm. 68-72, a) orchestral version; b) wind band version.

Starting in measure 75 of *STOMP* for orchestra, Corigliano introduces a “crunch” technique in the violins, notated with “x” note heads. He instructs them to, “Lightly mute the indicated strings with your hand in first position. Bow with *extreme* pressure, ‘al tallone,’ using a short bow stroke. Do *not* take the bow off the strings. The result should be a loud scratchy sound

with no discernable pitch.”¹⁷ In the transcription, this part is given to the saxophones, horns, and marimbas, all with the same original notation, but varying instructions. The winds are instructed “Notes should be played percussively within the range provided. The result within the section should be no discernable pitch.” The marimbas are instructed, “Scrape resonator bars with stick in the rhythm provided.”¹⁸ This rescoring provides the scratchy sound Corigliano desired with the marimbas, along with the contour of the line provided by the winds.

Measure 75 also introduces a “Foot Stomp” performed by the strings. Players are to stomp or tap their foot as indicated while they play. In measure 110, the foot stomp moves to all strings, winds, and percussion. In the transcription, the foot stomp is originally given to brass only at measure 75, and then brass and woodwinds at measure 110 as the piece builds towards its climax. To assist in the sound of the stomping, a marching machine has been added in the percussion section. This will ensure that the foot stomping is heard as the wind ensemble plays.

Another transcribing decision needed to be made in measures 90 and 91. Over the course of these two measures, the violins, flutes, oboes, and clarinets perform a long, slow glissando that crescendos to the downbeat of measure 92. In the transcription, the soprano saxophone, alto saxophones, first trumpet, and marimbas join the flutes, oboes, and clarinets on this glissando. Notation is kept the same as in the orchestral version, but some coaching may be necessary to achieve the desired effect. In measures 92 and 93 the violins play a melodic line, some of which is already doubled in the winds and percussion. The notes that are only played by the violins are in a lower range, and are covered in the transcription by the soprano, alto, and tenor saxophones (see example 10). The composite rhythm is still played by the marimbas, but the addition of the saxophones will make sure that the lower part is heard.

¹⁷ John Corigliano, *STOMP for Orchestra* (New York: G. Schirmer, Inc., 2015), 19.

¹⁸ John Corigliano, *STOMP for Wind Ensemble arranged by Brooke E. Humfeld* (New York: G. Schirmer, Inc., 2016), Pg. 9.

a)



b)



Example 10: Reorchestration in “STOMP,” mm. 92-93, a) orchestral version; b) wind band version.

One of the final transcribing decisions to be made was in the last two measures of the piece. The violins, violas, and cellos play an ascending melodic line with glissandos in measure 142. In the transcription, the piccolo, flutes, clarinets, saxophones, and bassoons now cover these lines. The first four marcato notes in the last measure are expanded to almost all woodwinds, trumpets, and percussion, while the final note of the piece, a pizzicato arpeggiated chord, is left to the woodwinds, now marked marcato and at a softer dynamic to better emulate the resonance of the plucked string. The arpeggio is still presented in the marimbas, with the woodwinds adding resonance and articulation to the marimba chord.

Conducting and Rehearsal Challenges

The conductor's preparation and performance of *STOMP* for wind ensemble may present specific conducting and rehearsal challenges. The following discussion will address potential conducting difficulties within the piece as well as possible rehearsal challenges and recommended solutions. As is true with *STOMP* for orchestra, this transcription contains many tempo and meter changes throughout. A strong understanding of these changes and the music accompanying them would be of utmost importance to the conductor prior to rehearsals. Aside from this factor, the conducting techniques required in this transcription are relatively standard.

There are several rehearsal challenges to be aware of in this transcription. The first issue is balance. With the removal of strings and expansion of the brass section, there is a concern of covering melodic lines and balancing the musical layers within each phrase. While many of these concerns are addressed in the transcription itself, there remain sections of the score in which the conductor should pay particular attention to the possibility of balance issues.

At rehearsal D, measure 31, it is imperative that the sustained brass notes do not cover up the moving lines. To assist with this, the brass dynamic marking has been changed to *pp* with a reminder not to crescendo after the *sfpp*. The addition of brass mutes could be considered to decrease volume, but this would affect the desired timbre and create potential problems for removing of mutes leading into rehearsal E. This section returns at rehearsal N, measure 129, and should be handled in the same manner. A similar balance issue arises at rehearsal G, measure 66, where the clarinets, baritone saxophone, bassoons, and almost all of the brass play sustained notes underneath the melodic line. Here, the decision was made to give all of these voices a *pp* dynamic marking and mute all brass instruments. While this should assist with any balance problems, conductors should be sure to clearly hear all moving lines, which are only marked

piano.

In measure 75, the “crunch” technique appears for the first time. Although performance notes are clearly marked in both the score and parts, the conductor may need to coach the saxophones and horns through this section. These voices are given a range to play within shown by “x” note heads. The pitfall here is that members of the section may end up playing either the same note or consonant intervals, when the sound should be percussive and with no discernable pitch. A possible solution would be to assign players specific pitches, but encouraging students to play notes dissonant to their neighbors and include accidentals should help solve this problem.

Some specific coaching may also be necessary for the glissando in measures 90 and 91. The result of this glissando should be a growing (both in dynamic and range) flourish up to the downbeat in measure 92. Specific pitches are not notated, but there are two types of notation utilized, which are identical to the notation in the orchestral version. Clarinets and first trumpet are presented with a line marked “slow gliss.” accompanied by a crescendo. These players should slide up to the downbeat of measure 92 without any attention to notes, rhythm, or articulation. The flutes, soprano saxophone, alto saxophones, and marimbas should generally follow the contour and articulation presented to them, but slur/connect all notes as best as possible. Accents in the wind instruments here should be achieved with breath rather than articulation. Trumpets and percussion are supporting these accents on static pitches, which will assist in the clarity of those accents. It is not necessary for every player within a section to play the same notes at the same time, but all players should arrive at measure 92 together and with an articulate downbeat (see example 11).



Example 11: Clarinet and flute notation in “STOMP,” mm. 90-91, wind band version.

Another rehearsal challenge is presented in regards to brass mutes. While ample time is often given for mute changes, there are occasions where there is little to no rest time to remove a mute. The most glaring example of this occurs at rehearsal J, measure 92, where trumpets are asked to remove their mutes without even a moment of rest. This problem can be addressed in two different ways. If the brass sections are big enough, half could play the muted phrase while the other half rests and prepares to play the following phrase without mutes. If this option is unavailable, trumpet players should loosely hold the mute in their bell with their left hand throughout the entirety of the phrase, removing it immediately at rehearsal J. Although this is not ideal for players, it may be the only way to achieve Corigliano’s desired affect from measures 86 to 94.

There is a specific articulation that presents another rehearsal challenge throughout this transcription. At rehearsal D, measure 31, the woodwinds are playing a moving line in which half of them play a melody and half play the same rhythm but on a static pitch. The group playing one pitch is given the same articulation markings as those changing pitches, which leads to confusion around slurs and ties. Anytime a player has sixteenth notes in which two of the notes are tied with a staccato marking on the second note, they should be approached as a tie

ending with a tongue-stop. In the case of four sixteenth notes with the last two tied and a staccato on the last note, the articulation could be described as “ta ta tee aht,” (see example 12).

The image shows a musical score for three staves. The top staff is marked with a 'D' in a box. The second staff has a '5' in the top right corner. The third staff has a 'D' in a box. The score is marked with a 'D' in a box and a '5' in the top right corner. The dynamics are marked 'f' (forte). The score is marked with a 'D' in a box and a '5' in the top right corner. The dynamics are marked 'f' (forte).

Example 12: Piccolo and flute articulation in “STOMP,” mm. 31-32, wind band version.

Given all of these conducting and rehearsal challenges, the question of accessibility and grade level classification should be addressed. This classification varies greatly by publisher and location but is usually determined by some combination of meter, key signature, rhythmic difficulty, dynamics, tempo, articulation, scoring, length, percussion usage, instrumentation, and instrument range. While the grade level of *STOMP* for orchestra is undetermined, *STOMP* for wind ensemble would likely be labeled a Grade 5. Although accessibility to a wide variety of performers is important if this piece is to be published, the purpose of this transcription is to remain as loyal as possible to Corigliano’s orchestral work.

Conclusion

John Corigliano Jr. is a prolific American composer whose compositional voice will be an important reference for generations of musicians to come. When asked about the future of music in a recent interview, Corigliano proclaimed that, “Wind bands are the future of classical

music.”¹⁹ His innovative writing for wind band, encouragement in the writing of band transcriptions, and overall support for band as a progressive medium in our field make any work of his an important part of the repertoire. Transcriptions have been an invaluable part of wind band music since the nineteenth century, and bands will continue to play transcriptions of music by significant composers for many years to come. Corigliano’s music for orchestra lends itself well to transcriptions for wind band, and they have already been welcomed into the repertoire by the wind band community. This Corigliano transcription of *STOMP* for wind ensemble seeks to join the canon of wind band repertoire and to expose new generations of musicians to the music of one of the most celebrated composers of his time.

¹⁹ John Corigliano, interview by Brooke Humfeld. Personal Interview, E-mail, November 1, 2017.

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Appendix A: Corigliano's Works for Band and Orchestra

Works for Orchestra		Works for Wind Band	
1965	<i>Elegy</i> for orchestra	1974	<i>Gazebo Dances</i> for wind ensemble
1965	<i>Tournaments</i> for orchestra	2001	<i>DC Fanfare</i> for wind ensemble (transcribed by Mark Spede)
1965	<i>The Cloisters</i>	2001	"Tarantella" from <i>Symphony No. 1</i> for wind ensemble (transcribed by Jeff Gershman)
1968	Concerto for Piano and Orchestra	2004	<i>Circus Maximus, Symphony No. 3</i> for large wind ensemble
1972	<i>Gazebo Dances</i> for orchestra	2009	<i>Mr. Tambourine Man</i> for wind ensemble (transcribed by Verena Mösenbichler)
1972	<i>Creations: Two Scenes from Genesis</i>	2012	<i>Lullaby for Natalie</i> for wind ensemble (transcribed by Peter Stanley Martin)
1975	Concerto for Oboe and Orchestra	2012	<i>Elegy</i> for wind ensemble (transcribed by Christopher Anderson)
1976	<i>Voyage</i> for string orchestra from <i>L'Invitation au Voyage</i> for a cappella chorus	2013	<i>Tournaments</i> for wind ensemble (transcribed by Christopher Anderson)
1977	Concerto for Clarinet and Orchestra	2017	<i>Clarinet Concerto</i> for wind ensemble (transcribed by Craig B. Davis)
1977	Soliloquy for Clarinet and Orchestra		
1981	<i>Promenade Overture</i> for orchestra		
1981	<i>Ritual Dance</i> for orchestra		
1981	<i>Three Hallucinations</i> for orchestra		
1982	<i>Pied Piper Fantasy</i> , Concerto for Flute and Orchestra		
1983	<i>Voyage</i> for flute and string orchestra		
1986	<i>Fantasia on an Ostinato</i> for orchestra		
1987	<i>Campane di Ravello</i> , A Celebration Piece for Sir Georg Solti for orchestra		
1988	<i>Symphony No. 1</i> for orchestra		
1993	<i>Troubadours</i> (Variations for Guitar and Chamber Orchestra)		
1994	<i>To Music</i> for orchestra		
1997	<i>DC Fanfare</i> for orchestra		
1997	<i>The Red Violin: Chaconne</i> for Violin and Orchestra		
1999	<i>The Red Violin: Suite</i> for Violin and Orchestra		
1999	<i>Vocalise</i>		
2000	<i>Phantasmagoria</i> , Suite from The Ghosts of Versailles for orchestra		
2000	<i>Symphony No. 2</i> for string orchestra		
2000	<i>The Mannheim Rocket</i> for orchestra		
2000	<i>Mr. Tambourine Man: Seven Poems of Bob Dylan</i>		
2003	"The Red Violin" Concerto for Violin and Orchestra		
2003	<i>Poem in October</i> (revised)		
2004	<i>Midsummer Fanfare</i> for orchestra		
2007	<i>Jamestown Hymn</i> for orchestra		
2007	<i>Conjurer</i> : Concerto for Percussionist and String Orchestra		
2011	<i>Lullaby for Natalie</i> for orchestra		

Appendix B: An Interview with John Corigliano

Transcription of an e-mail interview with John Corigliano
November 1, 2017

Brooke Humfeld: What were your biggest challenges in adapting STOMP for unaccompanied violin to STOMP for full orchestra?

John Corigliano: Filling in the implied harmonies and textures that the one violin could not do.

BH: After hearing several professional orchestras perform STOMP for orchestra, are there any changes you would make in the orchestration?

JC: No.

BH: You have transcribed several of your own pieces from one medium to another. What typically drives you to create a transcription of your own original work?

JC: The idea that it can be heard differently when played by a different medium

BH: Several people, including myself, have begun transcribing your works in recent years. Are you generally pretty open to others adapting your pieces for wind band?

JC: I love it.

BH: What are some of your favorite transcriptions of your works? What do you think they did exceptionally well?

JC: Mr. Tambourine Man is my favorite.

BH: Do you have any favorite timbres or textures to utilize when composing for wind band?

JC: I try to avoid putting the saxophones with other voices. It tends to muddy the waters.

BH: I heard you say at CBDNA this year that you're not sure if you'll write more pieces for wind band because you often hear that your writing for band is "too hard." Do you still feel this way? Are you open to future works?

JC: I probably will not do another wind band piece - at 80 I am not composing as much as I used to.

BH: Now that you've been involved in the wind band world for some time, how do you see this medium growing and changing in the future? What about classical or "art music" in general?

JC: Wind bands are the future of classical music. Orchestras have no time to learn new works, and an audience that demands top favorites.